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BOSTON UNIVERSITY

A GROUP OF RESOURCE UNITS FOR THE JUNIOR  
HIGH SCHOOL GENERAL MUSIC CLASS

A THESIS  
SUBMITTED TO THE COLLEGE OF MUSIC  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

for the degree  
Master of Music

by

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Jeanne Loudon

(6)

(Mus. B., Baldwin-Wallace College, 1944)

Boston, Massachusetts

September, 1954



BOSTON UNIVERSITY

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## CHAPTER I

### INTRODUCTION

General statement of the problem. At the junior high school level in particular, it is imperative to consider the needs, abilities and interests of the individual child. Many leaders in the field of education defend the unit method as opposed to traditional learning procedures. It allows the child to begin from his own individual ability, and to grow and develop through changes in attitudes, behavior, understandings and appreciation. Hence, the main part of this study has included four resource units for the teacher of the general music class at the junior high school level. It is hoped that from these units the general music class teacher may be able to develop teaching units suited to her particular needs.

Significance of the problem. Since 1900, there has been considerable development in methods of teaching and curriculum planning. Ideas have changed concerning the educative process. One of the main points stressed in this changing concept of education has been that the individual should be involved in the learning situations, so as to equip him to meet real life situations. There has been much experimentation in this field, resulting in such plans as







the Dalton plan, the Winnetka plan, and many others. Perhaps the most important development was that of bringing about an awareness of the needs, abilities and interests of individual pupils, along with a proper integration of subject matter.

Definition of terms. The following definition of a resource unit is given by Krug: "A resource unit is simply a collection of suggested learning activities and materials organized around a given topic, to be used as a basis for a teacher's preplanning."<sup>1</sup> On that hypothesis, a good teacher might use the resource unit method to advantage in developing teaching units for her particular situation: the title of the unit to indicate the area or center of interest around which the study is to be developed; the overview to describe the nature of the unit, point out its significance and place in the area for which it is written, and show clearly its significance and scope.

The introductory activities of such units should be so organized as to properly motivate interest in the project to be undertaken. Such activities are likely to be varied. For example, one unit might be introduced by a group discussion, while a sound film, or a record, could be used in another case. The core activities would be those in which

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<sup>1</sup>Edward A. Krug, Curriculum Planning, New York, Harper and Brothers, 1950, p. 160.





all students take part during class time.

The teacher objectives should be of two types, general and specific. General objectives refer to the broad aims to be expected from all units, that is, increased growth in understandings, attitudes and appreciations. Specific objectives refer to the more apparent outcomes of learning and skills directly connected with the unit. Pupil objectives are those specific things which the pupil desires to accomplish. Each teacher should necessarily be aware of the individual differences within a given group. Therefore, in planning the activities, or learning experiences, through which the children will grow, the teacher needs to select a wide variety of experiences so as to adequately meet the needs of all the pupils.

The list of materials should give complete information as to where books, periodicals, films, recordings, pictures, dramatizations, and background information for the teacher may be found.

The evaluative procedures available for use are many. It should be understood that the idea of evaluation constitutes more than a teacher-made test to be used in the checking of factual knowledge acquired by the pupils. Rather, evaluative procedures should serve as a record of the growth and development of pupils' resourcefulness, behavior, attitudes, skills, understandings and appreciations.







Close correlation with other areas in the school curriculum represents a most important part of the functioning of the unit. Regarding it, Mursell has this to say: "...the natural educational relatives of music are history, geography, art, science, and physical education. If effective contacts between these various subjects are established, they reciprocally vitalize one another."<sup>1</sup> It is to be recommended, therefore, that, at the close of each unit of work, the teacher shall make note of the different suggestions for improvement. Constant revision, with the addition of new materials, should be helpful to any teacher using the unit.

Delimitation. No attempt has been made in this study to develop the history of the junior high school. The units presented have been resource units rather than teaching units. They are not intended to be used as a course of study at any given level. However, it is hoped that, from the material presented, teaching units may be developed which would cover any given class situation.

Specific statement of the problem. The four resource units outlined in this study have been suggested for use at the seventh grade level. These units are as follows: Unit I, "Instruments of the Orchestra"; Unit II, "Mozart, His Life and His Music"; Unit III, "An Introduction to Opera";

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<sup>1</sup>James L. Mursell, The Psychology of School Music Teaching, New York, Silver Burdett Company, 1938, p. 90.





and Unit IV, "Christmas in Many Lands."

Sources of data. The usual library resources have been used to procure most of the data for this study. Certain films have been recommended together with the names of all the distributors.<sup>1</sup>

This study is intended to show, through trends and changing concepts in the field of secondary education, how the unit method meets the needs of the teacher seeking a more effective technique in developing and training the adolescent.

The history of secondary education, as has been revealed in the course of research done for this study, is divided into four periods of development.

1. In 1633, there was established in Boston the Latin Grammar School, and its function was to prepare students for college. Only boys were enrolled, and, for the most part, attendance depended upon social and economic rank. The curriculum used was quite limited, but it did include the study of classical languages and literature.

2. In 1751, the first academy in the United States was opened at Philadelphia, for which development Benjamin Franklin was mainly responsible. It differed from the Boston Latin Grammar School

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<sup>1</sup>Handbook of Films, Lilla Belle Pitts, editor, Chicago, Illinois, Music Educators' National Conference, 64 East Jackson Boulevard.





## CHAPTER II

### THE JUNIOR HIGH SCHOOL AND THE UNIT METHOD

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<sup>1</sup>Chris A. De Young, Introduction to American Public Education, New York, McGraw-Hill Book Company, Inc., 1950, pp. 191-198.





in that the curriculum included a greater variety of subjects, and that women as well as men were admitted.

3. In 1821, the first free public high school was set up in Boston, called the English Classical High School.
4. Regarding the fourth period in the development of secondary education, De Young says:

That the twentieth century marks the beginning of the fourth period is substantiated by the reports of the National Survey of Secondary Education ... two new public institutions have arisen ... the junior college in 1902, and the junior high school in 1910, in Berkeley, California and in Columbus, Ohio.<sup>1</sup>

The basic principles in the junior high school idea have been stated by Gruhn and Douglass, as follows:

1. Better provision in the school program for the needs of adolescents.
2. Provision for the exploration of pupil interests and abilities.
3. Individualization of the instructional program.
4. Better articulation between elementary and secondary education.<sup>2</sup>

One of the greatest developments in the history of secondary education occurred in 1919, when the Committee on

<sup>1</sup>Ibid., p. 198.

<sup>2</sup>William T. Gruhn and Harl R. Douglass, The Modern Junior High School, New York, Ronald Press Company, 1947, p. 34.







Reorganization of Secondary Education published a pamphlet entitled Cardinal Principles of Secondary Education. The seven objectives stated in this pamphlet apply both to elementary and secondary education. De Young<sup>1</sup> has listed them in the following order: (1) Health, (2) Command of fundamental processes, (3) Worthy home membership, (4) Vocational efficiency, (5) Civic participation, (6) Worthy use of leisure time, and (7) Ethical character.

Of these so-called Seven Cardinal Principles, Williams says:

This bulletin might be designated the Magna Charta of modern secondary education in the United States ... It is from these basic concepts and in the spirit of these principles that the reorganization of public education has proceeded throughout the nation.<sup>2</sup>

And as Douglass reports:

The radical feature of this statement of objectives was that it started with the assumption that the public secondary schools of the United States existed primarily for the purpose of educating young people to function effectively in our democracy.<sup>3</sup>

#### Purposes and Functions of Secondary Education

From 1920 to 1940, many leaders in the field of

<sup>1</sup>De Young, op. cit., p. 198.

<sup>2</sup>L. A. Williams, Secondary Schools for American Youth, New York, The American Book Company, 1948, p. 66.

<sup>3</sup>Harl R. Douglass, Education for Life Adjustment, New York, Ronald Press Company, 1950, p. 22.





education studied and reported on the functions of secondary education. In particular, Gruhn and Douglass<sup>1</sup> have analyzed statements made by such authorities as Thomas A. Briggs, Leonard V. Koos, William A. Smith, the Commission on the Curriculum of the Department of Superintendence, and the Committee on the Orientation of Secondary Education of the Department of Secondary School Principals. It was discovered as a result that there are certain purposes and functions which stand out as being of more importance than others, namely:

1. To effect economy of time in education.
2. To reduce the elimination of pupils from school.
3. To bring about a closer articulation between elementary and secondary education.
4. To provide an educational program suited to the needs, abilities and interests of children during early adolescence.
5. To provide vocational training for those pupils who are likely to leave school early.
6. To provide opportunities and facilities for guidance of pupils in making personal, social, educational and vocational decisions and adjustments.
7. To provide more satisfactorily for meeting the difference that exists among the needs, interests and abilities of individual pupils.
8. To provide opportunities for pupils to discover, explore and develop potential interests, abilities and aptitudes.

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<sup>1</sup>Gruhn and Douglass, op. cit., p. 52.





9. To provide for those conditions which will lead to well-integrated learning outcomes for the individuals.

10. To provide increasingly for social experiences.

Later ideas on the purposes and functions of secondary education were published in a bulletin issued in 1944, by the Educational Policies' Commission.<sup>1</sup> The wording of this bulletin indicates that there is a growing awareness of the needs of the individual as he prepares to take his place in society. The main thought expressed is that every child should be helped to experience a broad and well-balanced education, so as to:

1. Equip him to enter an occupation suited to his abilities, and offering reasonable opportunity for personal growth and social usefulness.
2. Prepare him to assume the full responsibilities of American citizenship.
3. Give him a fair chance to exercise his right to the pursuit of happiness.
4. Stimulate intellectual curiosity, engender satisfaction in intellectual achievement, and cultivate the ability to think rationally.
5. Help him to develop an appreciation of the ethical values which should undergird all life in a democratic society.

Much has been written on the subject of curricular trends. In his Introduction to American Public Education, De Young calls attention to some general trends in curriculum

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<sup>1</sup> Educational Policies' Commission, Education for All American Youth, Washington, D.C., National Education Association, 1944, p. 21.





planning:

1. A broadening concept of the curriculum to embrace all the experiences which pupils have under the guidance of the teacher.
2. An understanding of the philosophy that undergirds society, education in general, and the local school system.
3. An application of the best developments in the psychology of learning and physical growth, particularly maturation.
4. An increased emphasis on actual outcomes rather than on general objectives.
5. A fundamental concept of integration - an integrating child.
6. An extension of the classroom through the utilization of community experiences.
7. A reorganization of the program of studies on the basis of great central concepts, understandings, themes, fields or units, but with protection for pupils against the neglect of necessary skills, informations, and attitudes.
8. A supplementing of measurement through pencil-paper tests by a many-sided program of qualitative evaluation.
9. An elimination of some of the 'deadwood' in the curriculum and the substitution of validated content.
10. A development of a cooperative program of continuous curriculum revision by all pupils, teachers, administrators and laymen.
11. An unleashing of individual creative efforts by pupils and teachers.
12. A specific remedial program based on careful individual diagnosis.
13. An incorporation of curricular activities in the school program for character development.





14. A utilization of a wide variety of materials and equipment, including multi-sensory aids.
15. A designing of school buildings to meet requirements of a flexible program.
16. A development of curricular guides containing rich sources of raw materials, and curriculum laboratories for materials.
17. A functional program of curricular services to meet fundamental needs, mental, physical, social and emotional.<sup>1</sup>

Some of the more significant trends in the philosophy and general classroom procedures have been reported by Gruhn and Douglass, as follows:

1. Increased use of teaching units larger than the daily lesson plan.
2. Increased emphasis upon the study of principles, skills, information, and understandings in their application to real life problems, and less emphasis upon memorization and drill of factual material.
3. Increased emphasis upon the development of pupil initiative, resourcefulness and ingenuity through pupil participation in the planning and carrying on of learning activities.
4. Increased emphasis upon the development of a wholesome and effective personality, as compared with concentration upon the acquisition of information and skills.
5. Increased opportunity for pupils to pursue learning activities adapted to their individual interests, needs and capacities, as compared with instructional activities and outcomes which are uniform for all pupils.
6. Increased opportunity for group activity and less

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<sup>1</sup>De Young, op. cit., p. 452.





emphasis on individual work.

7. Increased emphasis upon cooperative achievement and less competition among pupils.
8. Increased recognition of the teacher as leader, counselor and friend, rather than as taskmaster and disciplinarian.
9. Increased emphasis on the evaluation of pupil progress in terms of the realization of worthwhile goals, rather than in terms of an arbitrary standard of subject matter achievement.
10. Increased use of such auditory and visual instructional materials as films, slides, pictures, graphs, the radio, transcriptions and recordings, and less dependence upon the printed and spoken word.
11. Increased use of instructional resources in the community, both human and material, such as local industries, museums, historic spots, and local civic, business and professional leaders.<sup>1</sup>

### History of Unit Teaching

De Young gives the following information as to the origin of the unit method of teaching:

The forerunner of the unit method was probably Johann Friedrich Herbart (1776-1841). The five Herbartian steps were: preparation, presentation, comparison, generalization and application ... The current emphasis on the unit method of instruction was stimulated by Professor Henry C. Morrison of the University of Chicago. Through his classroom instruction and his writings, Professor Morrison's interpretation of the unit became widely accepted throughout the United States and abroad. The five Morrisonian steps have their modern counterpart in presentation, assimilation, organization and recitation.<sup>2</sup>

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<sup>1</sup>Gruhn and Douglass, op. cit., pp. 192-193.

<sup>2</sup>De Young, op. cit., p. 448.







There seems to be a wide variation of ideas as to the meaning of the unit method, as supported by Gwynn:

There is a considerable difference of opinion concerning what constitutes a unit of learning material, and there is a still greater variation in the techniques of the teaching procedure termed the unit method. Francis Curtis cited the National Survey of Secondary Education as reporting, in 1933, the following ten plans in use which were characterized by the unit assignment: (1) the project method, (2) the problem method, (3) differential assignments, (4) long-unit assignments, (5) the contract plan, (6) the laboratory plan, (7) individualized instruction, (8) some modification of the Morrison plan, (9) the Dalton plan, or some modification, and (10) the Winnetka technique, or some modification.<sup>1</sup>

Gwynn also states that all of these plans are one and the same thing, differentiated only by name. He discusses the characteristics of the unit method and summarizes these in the following order:

1. The unit has a central theme around which all class work and activities revolve.
2. By its very nature, the unit implies the use of more than one method of teaching.
3. The unit makes use of different kinds of learning activity on the part of the pupil through provision for a well-balanced: (1) large group activity, (2) small group activity, and (3) individual activity.
4. It has these common characteristics in its structure: (1) pretest, (2) overview, or introduction, (3) a final test, and (4) on the part of the pupil, a summary of significant aspects of the unit.

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<sup>1</sup>J. Minor Gwynn, Curriculum Principles and Social Trends, New York, The Macmillan Company, p. 167.







5. It requires careful preparation by the teacher.
6. It requires that ample supplementary reference and source materials be available for pupil use.
7. It employs many types of visual and audio-visual aids and materials.

In a general statement, Gwynn concludes: "In short, the unit method is an attempt to so integrate and arrange the curriculum that the child can achieve mastery of the desired objectives of education in a meaningful and permanent manner."<sup>1</sup>

#### Advantages of the Unit Plan

The unit plan is largely an outgrowth of the present trend toward integration of the whole school program. This viewpoint is supported by Anderson, Grim and Gruhn: "Learning is more effective if the learning experiences are integrated rather than divided into minute segments or small areas."<sup>2</sup>

Among the more specific advantages of the unit plan are the following:

1. There is provision made for individual needs, abilities and interests.
2. Pupil and teacher work together in planning and carrying out the unit.

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<sup>1</sup> Ibid., p. 173.

<sup>2</sup> Vernon E. Anderson, Paul R. Grim and William T. Gruhn, Principles and Practices of Secondary Education, New York, Ronald Press Company, 1951, pp. 114-115.





3. There is opportunity to develop pupil responsibility.
4. There is provision made for supervised study during class time.
5. Pupils are encouraged to use their own imagination and creative ability in planning and carrying on activities connected with the unit.
6. Many areas of subject matter are drawn upon to solve the problems at hand.
7. Teachers can study the social behavior of the individual child as he works with his peers.
8. The individual student profits from teacher-pupil conferences.
9. Every child is able to make a contribution to the class learning.
10. The teacher is more able to guide and stimulate pupils.

Considering the advantages of the unit method, in the broadest sense, is this statement by Anderson, Grim and Gruhn: "The unit organization of the curriculum in the classroom facilitates the learning of desirable attitudes, appreciations and understandings for a democratic society."<sup>1</sup>

Not only have leaders in the field of general education given approval to the unit method, but many leaders in the music education field have recognized its many values.

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<sup>1</sup>Ibid., p. 115.





Pitts, for instance, has organized thirty-two units which "have been arranged with the idea of offering enrichment to other school subjects."<sup>1</sup> In Chapter III of her work on the subject, Pitts<sup>2</sup> has outlined the general purposes of the unit plan, as follows:

1. To provide a richer musical experience through the integration of pupils'

a. Interests -

- (1) physical
- (2) emotional
- (3) social
- (4) intellectual
- (5) cultural

b. Talents -

- (1) musical
- (2) artistic
- (3) literary
- (4) social
- (5) executive
- (6) manual

c. Activities in school -

- (1) in music
- (2) in other subjects
- (3) in clubs
- (4) in homerooms
- (5) in assemblies

d. Activities out of school -

- (1) home life
- (2) social group
- (3) recreation
- (4) church
- (5) community in general

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<sup>1</sup>Lilla Belle Pitts, Music Integration in the Junior High School, Boston, C. C. Birchard and Company, 1936, p. 14.

<sup>2</sup>Ibid., pp. 46-47.





2. To consider each music class as a social group with -
  - a. Teacher as director of musical activities and chairman of discussions.
  - b. Definite responsibility placed upon each pupil to cooperate with the group in -
    - (1) self-control
    - (2) helpfulness in routine class matters
    - (3) considerate attention to individuals who speak or perform
    - (4) working well with others
    - (5) a willingness to forget self for the common good.
  - c. Definite responsibility placed upon each pupil to contribute his share in -
    - (1) discussions
    - (2) contribution of illustrative material
    - (3) giving what talent he has in solo, ensemble and chorus performance.
  - d. Cooperation between pupils and teacher in establishing objectives and in selecting materials. Interest and effort motivated by setting up goals that are concrete and valuable from the student's viewpoint as well as the teacher's.
3. To extend and deepen meanings through conscious associations of music with the social, political, religious and cultural life of the race.
4. Providing opportunities for pupils to report on -
  - a. Readings
  - b. Related subjects
  - c. Related arts
  - d. Radio programs
  - e. Travel
5. To capitalize added insight in procuring more expressive vocal and instrumental performance.
6. To seek such musical knowledge as will increase aesthetic appreciation of music through -
  - a. Elements of music appeal

2. To consider each class as a social group with -

a. teacher as director of social activities and  
chairman of discussions.

b. definite responsibility placed upon each pupil  
to cooperate with the group in -

- (1) self-control
- (2) helpfulness in routine class matters
- (3) constructive attention to individuals who  
speak or perform
- (4) working well with others
- (5) a willingness to forget self for the com-  
mon good.

c. definite responsibility placed upon each pupil  
to contribute his share in -

- (1) discussions
- (2) contribution of illustrative material
- (3) giving what talent he has in solo, ensemble  
and chorus performances.

d. Cooperation between pupils and teacher in  
establishing objectives and in selecting  
materials. Interest and effort motivated by  
setting up goals that are concrete and valuable  
from the student's viewpoint as well as the  
teacher's.

3. To extend and deepen meanings through conscious  
recognition of unity with the social, political,  
religious and cultural life of the race.

4. Providing opportunities for pupils to report on -

- a. Reading
- b. Related subjects
- c. Related arts
- d. Field programs
- e. Travel

5. To capitalize upon insight in providing more ex-  
pressive vocal and instrumental performance.

6. To seek and extend knowledge as well interest  
in the development of music through -

a. Elements of music itself



- (1) tone
- (2) rhythm
- (3) musical symbolism
- (4) musical design
- (5) musical media of expression

b. Creating helpful emotional and mental attitudes toward music.

- 7. Historical background of important periods of musical productivity.
- 8. Becoming acquainted with composers through their music.
- 9. To develop those skills necessary for active and enjoyable participation in group singing, and for discriminating and intelligent listening to the performance of others.

Concerning integration, Pitts says, "A mutual willingness and desire to cooperate between departments is the surest foundation for desirable and worthwhile integration in any program of studies."<sup>1</sup>

Nordholm and Bakewell<sup>2</sup> present for consideration a wealth of source material in the form of ten units prepared for the use of seventh and eighth grade general music classes. These authors recognize the need of providing for individual differences, and advocate the unit method as an effective aid in teaching at the junior high school level.

McConathy, Beattie and Morgan<sup>3</sup> discuss trends in

<sup>1</sup>Ibid., p. 49.

<sup>2</sup>Harriet Nordholm and Ruth V. Bakewell, Keys to Teaching Junior High School Music, Minneapolis, Minn., Paul A. Schmitt Music Company, 1953, p. 3.

<sup>3</sup>Osbourne McConathy, John W. Beattie, and Russell V. Morgan, Music in the Junior High School, New York, Silver Burdett Company, 1938, Chapter XV, pp. 205-209.





teaching practices. They emphasize the idea of integrating the music program with the academic subjects of the curriculum and offer ideas for organizing thirteen units for the general music class.

The word interrelating is used by Dykema and Cundiff as one of the important aims of the junior high school. They state that "music is a valuable aid in interrelating various subjects of study and thus connecting them with life activities."<sup>1</sup> They also note that the project, or unit approach, is being used increasingly at the junior high school level.

Krone, writing in defense of integration, says, "... the music program should be integral to the whole educational program in that it should be based upon the same philosophy and should derive its procedures from the same educational principles."<sup>2</sup> She also (on pages 41 through 52 of her work) gives some excellent ideas on the subject of unit organization.

The work Guiding Junior High School Pupils in Music Experiences is a good text for use of teachers interested in building other units for the junior high school

<sup>1</sup>Peter W. Dykema and Hannah M. Cundiff, New School Music Handbook, Boston, C. C. Birchard and Company, 1939, p. 252.

<sup>2</sup>Beatrice Perham Krone, Music in the New School, Chicago, Neil A. Kjos Music Company, 1947, p. 131.





general music class. In Chapter IV of this work by Andrews and Leeder,<sup>1</sup> integration and correlation are dealt with. It contains some good material for resource units, and also suggests activities which might grow out of a given unit.

Another reference worthy of note is Fundamentals of Secondary School Teaching by Dr. Roy O. Billett,<sup>2</sup> particularly in the chapter on "Current Thought and Practice in the Fields of Secondary School Art and Music," in which is presented a sample unit organized under the topic "Musical Form."

#### Disadvantages of the Unit Plan and Suggestions for Obviating Them

In a school which is organized by separate subjects and daily periods, the teacher who tries to use the unit plan will undoubtedly be handicapped by finding that the time allotted in a forty- or fifty-minute period is much too short. In some schools the program is organized around large units of study. When this type of system is used, more time is allotted for research, committee work, reports to the class, discussions and other activities.

Another handicap suffered by the teacher lies in the

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<sup>1</sup>Francis M. Andrews and Joseph A. Leeder, Guiding Junior High School Pupils in Music Experiences, New York, Prentice-Hall, Inc., 1933.

<sup>2</sup>Roy O. Billett, Fundamentals of Secondary School Teaching, Boston, Houghton, Mifflin Company, 1940, Chapter XIV.





fact that use of the unit plan may be difficult in case of an inflexible course of study. Over a three-year period, the student working with an organized unit plan will gain a great deal more than would be possible under the traditional plan, though it is doubtful if he will cover exactly the same material. Hence, when standardized tests are given there may be a wide deviation in the results.

In the typical departmental school the student may encounter difficulty in trying to complete the homework assignments given by his different teachers, and, as well, to carry on committee assignments that may have grown out of the unit. It very often happens that the student's enthusiasm in a unit project may prohibit proper fulfillment of his obligations to his other teachers.

Some teachers, accustomed to having each student busy with the same work at all times, and with a fairly rigid discipline enforced, will be able to see nothing but confusion and disorder in carrying on the unit work, but when careful planning has been done in advance, the teacher should be able to anticipate and prevent such disorder.

In the above connection, Burton has prepared an excellent list of suggestions for the teacher who is planning to undertake a unit of work.

He recommends that the teacher -

1. Guide the group during the planning period to develop plans which are so definite and so clear





that all will know what to do and how to do it.

2. Check with individuals and committees before they disperse for work to see that the more detailed plans are definite and clear.
3. Anticipate difficulties in carrying out plans as made and be ready to call a group conference when the difficulty occurs and before discouragement and work stoppage can result in disorder.
4. Guide during the planning period so that sufficient work is outlined to keep all individuals and groups busy over a reasonably long period of time. Re-planning will keep the sequence going so that lack of work does not cause disorder.
5. Call for re-planning conferences as work develops unevenly. Workers may be reassigned and activities redistributed.
6. Keep in touch with the varied activities by moving from group to group, by participating, by asking questions, by making suggestions, thus exercising both guidance and control.
7. Foresee certain common opportunities for disorder and forestall them by developing with the pupils regular routines -
  - a. For having all materials, tools and supplies ready before need for them arises.
  - b. For distributing materials, tools, supplies, books, papers, quickly and in an orderly manner.
  - c. For using reference materials, particularly when many pupils wish to consult an inadequate number of references.
  - d. For holding conferences with individual children who ask for help.
  - e. For using as helpers any individuals who for any reason may be unoccupied for a time.
  - f. For moving groups, for observing as groups, without crowding or jostling.
8. Introduce new activities to small groups directly





concerned, so that tryouts will be without the confusion which might result from misunderstandings within a large group, and from too many persons trying a new process without sufficient guidance.

9. Give constantly, direct and indirect training in the conventions and routines of group work; taking turns, not interrupting, turning to some other aspect of one's work instead of standing around waiting for tools and materials, etc.
10. Develop constantly, directly and indirectly, the understanding that freedom and cooperation carry responsibility, and that self-control and cooperation are advantageous to the pupils themselves and not something required by the school.<sup>1</sup>

## CHAPTER III

### A GROUP OF RESOURCE UNITS

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<sup>1</sup>William H. Burton, The Guidance of Learning Activities, New York, D. Appleton-Century Company, 1944, pp. 292-293.





UNIT I

Title of Unit: The Instruments of the Orchestra

Broad Field: Arts - Culture

CHAPTER III

Division of A GROUP OF RESOURCE UNITS

Level of Work: Seventh Grade





I. Title of Unit: The Instruments of the Orchestra

II. Overview: Significance of the Unit. - This unit is designed to bring the eyes and talents of designed grade age with the instruments of the orchestra. It is worked out so that there is provision for the individual child in learning about the orchestra through various methods. Some of these are through

**Title of Unit:** The Instruments of the Orchestra

**Broad Field:** Arts - Culture

**Division of Broad Field:** Music

**Level of Work:** Seventh Grade

III. Introduction and Motivation of the Unit:

A. Introductory activities:

1. Class discussion of the symphony orchestra -

a. Four sections: strings, woodwinds, brass, and percussion.

b. Instruments belonging to each section.

B. Core activities:

1. The string section -

a. Each member of the class should have a copy of the string guide, the bibliography, and the spelling and vocabulary list.

b. Show the class pictures of the stringed instruments.





I. Title of Unit: The Instruments of the Orchestra.

II. Overview: Significance of the Unit. - This unit is designed to acquaint the boys and girls of seventh grade age with the instruments of the orchestra. It is worked out so that there is provision for the individual child in learning about the orchestra through varied approaches. Some of these are through pictures (both photographs and films), records of solo instruments and ensemble combinations, reading assignments, oral (or written) reports, class discussions, student performance and creative activities. The estimated time allotment for this unit is from ten to twelve periods of forty-five minutes in length.

III. Introducing and Motivating the Unit:

A. Introductory activities:-

1. Class discussion of the symphony orchestra -
  - a. Four sections: strings, woodwinds, brass, and percussion.
  - b. Instruments belonging to each section.

B. Core activities:-

1. The string section -
  - a. Each member of the class should have a copy of the study guide, the bibliography, and the spelling and vocabulary list.
  - b. Show the class pictures of the stringed instruments.





- c. Present the film entitled "The String Family."
  - d. Play selections from the record album called "The String Family."
  - e. Demonstration and performance by students on one or more of the stringed instruments.
  - f. Orchestral scores (miniatures, if available).
2. The woodwind section -
- a. Class should check spelling and vocabulary lists to find woodwind instruments.
  - b. Show the class pictures of the woodwind instruments.
  - c. Present the film entitled "The Woodwind Choir."
  - d. Play selections from the record album called "The Woodwind Family."
  - e. Demonstration and performance by students on some of the woodwind instruments.
  - f. Let the class find woodwind parts in a score for full orchestra.
3. The brass section -
- a. Give the students opportunity to "test" a few of the brass instruments.
  - b. Show the class pictures of the brass instruments.
  - c. Present the film entitled "The Brass Choir."
  - d. Play selections from record album entitled "The Brass Choir."
  - e. Demonstration and performance by students on some of the brass instruments.
  - f. Find the brass parts in an orchestral score.





4. The percussion section -

- a. Explain a little about percussion.
- b. Present film entitled "The Percussion Family."
- c. Play selections from the record album called "The Percussion Family."
- d. Plan time for class participation in rhythmic activities.

5. The symphony orchestra -

- a. Show film entitled "The Symphony Orchestra."
- b. Discussion of symphonic music heard on radio and television.
- c. Encourage news clippings and note program schedules.
- d. Play any number of suitable works to demonstrate "the large ensemble."

IV. Teacher Objectives:

V. Student Objectives:

VI. Pupil Problems and Needs Anticipated:

VII. Learning Experiences:





VIII. Materials, including Teacher Background, Content, etc.:

A. Films - 16 mm sound - Encyclopedia Britannica,  
1150 Wilmette Avenue, Wilmette, Illinois, or your  
state university:-

1. "The String Choir"
2. "The Brass Choir"
3. "The Woodwind Choir"
4. "The Percussion Family"
5. "The Symphony Orchestra"
6. "Instruments of the Orchestra" (Sir Malcolm  
Sargent and the London Symphony Orchestra).

B. Recordings:-

1. "The String Family" - Decca Album #90 -
  - a. For violin - "Songs Without Words"
  - b. For viola - "In the Garden" - Ippolitov-Ivanov
  - c. For cello - "The Swan" - Saint-Saens
  - d. For bass viol - "Sarabande" and "Gavotte" - Corelli
2. "The Woodwind Family" - Decca Album #91
  - a. For flute - "Intermezzo" - Wolf-Ferrari
  - b. For clarinet - "Hymn to the Sun" - Rimsky-Korsakov
  - c. For oboe - "Orientale" - Caesar Cui
  - d. For English horn - "Largo" - Dvorak
  - e. For bassoon - "Rondo" - Zador
  - f. For bass clarinet - "Hungarian Folksong" - Zador





3. The Brass Family - Decca Album #92
  - a. For trumpet - "Italian Street Song" - Mendozza
  - b. For French horn - "Nocturne" - Mendelssohn
  - c. For trombone - "Evening Star" - Wagner
  - d. For tuba - "The Happy Farmer" - Schumann
4. The Percussion Family - Decca Album #93
5. Columbia Masterworks Album - #MX-250 (contains musical excerpts from the symphonic repertoire illustrating the principal instruments of the modern symphony orchestra).
6. The Young Person's Guide to the Orchestra by Benjamin Britten - Columbia MM-703

C. Pictures of the Instruments:-

1. Keyboard Junior, December 1951 issue, p. 13.
2. Tune Up by Harriet Huntington, Doubleday, Doran Company, New York, 1942.
3. The Instruments of the Orchestra, Scott Radio Laboratories, Chicago, Illinois.
4. This Is An Orchestra, Elsa Z. Posell, Houghton, Mifflin Company, Boston, 1950.
5. RCA Victor Record Company, Camden, New Jersey.
6. Display books from most of the instrument manufacturers.

D. Instruments as exhibit and demonstration material.

(Instrumental director and/or students who already perform. Also community resources sometimes are available.)





### E. The Symphony Orchestra:-

1. There are four sections in a symphony orchestra and they are called: "The String Family," "The Woodwind Family," "The Brass Family" and "The Percussion Family."

2. A typical symphony orchestra contains the following -

Strings - 32 violins (16 firsts and 16 seconds)  
 14 violas  
 12 cellos  
 10 bass viols  
 1 harp

Woodwinds - 2 flutes  
 2 clarinets  
 1 bass clarinet  
 2 oboes  
 1 English horn  
 2 bassoons  
 1 contrabassoon

Brasses - 4 horns  
 3 trumpets  
 3 trombones  
 1 tuba

Percussion - 1 tympani player  
 2 or 3 utility players (bass drum, snare drum, cymbals, triangle, tambourine, castanets, bells, gong, xylophone, chimes, celesta)

3. The following instruments comprise a string quartet -

First violin  
 Second violin  
 Viola  
 Cello

4. The range of the violin is more than four octaves (from G below middle C to the fourth C





- above high C).
5. One of the greatest masterpieces of writing for the violin is the Beethoven "Violin Concerto in D."
  6. The viola is a little larger than the violin and it plays a fifth lower.
  7. Richard Wagner did more than any other composer to bring out the beauty of the viola.
  8. The immediate ancestor of the cello is the viola de gamba or "leg viol."
  9. The piccolo is less than half the size of the flute and it plays approximately one octave higher. It has a shrill tone.
  10. The oboe is the instrument used to tune the orchestra because its tone is more penetrating than any of the other instruments.
  11. The English horn is really an alto oboe.
  12. The contrabassoon can play the lowest notes of any instrument in the orchestra.
  13. The French horn is used frequently in combination with the woodwind instruments.
  14. The placing of the hand into the bell of the French horn is for a muting effect.
  15. The trumpet is considered the soprano of the brass section.





16. Different pitches on the trombone are achieved with the use of the slide as well as the tension of the lips.

F. Study Guide for Pupils:-

1. Name the four sections of the symphony orchestra.
2. Find out the numbers and names of the various instruments of a typical symphony orchestra.
3. What instruments are contained in a string quartet?
4. What is the range of the violin?
5. What is considered to be the greatest masterpiece of writing for the violin?
6. What is the difference in size and pitch between the violin and the viola?
7. What is the result of the difference?
8. What composer did more than any other to bring out the beauty of the viola?
9. What instrument is the cello's immediate ancestor and how did it get its name?
10. Make a comparison between the sizes of the flute and the piccolo.
11. Which instrument is used to tune the symphony orchestra and why is this instrument used?
12. What instrument is often called an alto oboe?
13. What instrument can play the lowest notes in





the symphony orchestra?

14. Which of the brass instruments is used commonly with the woodwinds?

15. Why is the hand usually placed into the bell of the French horn when it is being played?

16. What instrument is considered to be the soprano of the brass section?

17. How are different pitches obtained on the trombone?

18. What three families perfected the violin?

19. What is the difference between the xylophone and the glockenspiel?

20. What is a synonym for "kettledrums?"

G. Spelling and Vocabulary List:-

1. instrument

2. orchestra

3. symphony

4. string

5. woodwind

6. brass

7. percussion

8. violin

9. viola

10. cello

11. bass viol





12. harp
13. piccolo
14. flute
15. clarinet
16. oboe
17. English horn
18. bassoon
19. contrabassoon
20. tympani
21. bass drum
22. snare drum
23. triangle
24. cymbals
25. castanets
26. tambourine
27. celesta
28. chimes
29. bells
30. wood blocks
31. ratchet
32. gong
33. trumpet
34. French horn
35. trombone
36. tuba





- 37. solo
- 38. duet
- 39. quartet
- 40. ensemble

#### IX. Suggested Evaluative Procedures:

- A. Before the unit is completed, there should be a class discussion in order to bring out knowledge and interest gained through this study of the instruments of the orchestra. Every student should be able to contribute to this discussion.
- B. Distribute copies of the "suggested activities" so that each student may select his own research project. Plan class time for directed study in this area.
- C. An objective test may be given by using the multiple choice, the true-false, or the completion type of answer. The teacher may wish to give a recognition test to check the students' ability to recognize differences in the tone quality of the various instruments. (The Decca albums furnish excellent materials.)

#### X. Correlation and Related Activities:

- 1. Interview a member of a major symphony orchestra or a member of the school orchestra.





2. Make a plan of a country house orchestra in Haydn's time (Reference #2, p. 48).
3. Read the story about John Jacob Astor and the seven flutes, entitled "A Venture in Flutes," Reference #9.
4. Make a chart showing the various ranges of the instruments of the orchestra (Reference #17, pp. 3-25).
5. If you are interested in languages, look up the Italian, French, and German names of the instruments of the orchestra (Reference #23).
6. Investigate Dr. Koussevitsky's interest and activity with the symphony orchestra (Reference #23).
7. Make a seating plan for a modern symphony orchestra, showing where the various instruments are located (References #14, #16, and #6).
8. Collect for your notebook pictures of famous artists who perform on these symphonic instruments.
9. Do some research on the background of our present-day instruments and make an oral report to the class illustrating your talk with pictures you have found (References #3, #4, and #22).
10. Investigate the string band (Reference #11, p. 485).
11. Find out what three families perfected the violin





(References #1 and #24).

12. Make a report to the class on programs you have heard on radio, television, or in the concert hall.
13. Make a comparison between the instruments of the string family and the four voices of a mixed choir (Reference #19).
14. Make a notebook illustrating each instrument of the orchestra. Label and give a brief explanation of each. These may be clipped from a magazine or hand-drawn (References #7 and #20).
15. Prepare a monologue for the class pretending that you are a salesman of instruments and present arguments in favor of your instrument.
16. Write and dramatize a skit involving several of the orchestral instruments.
17. Read and make a report on Paganini's contribution to the violin (Reference #24).
18. If you are interested in the development of the orchestra from the classic orchestra of Haydn's time up to our modern symphony orchestra, consult Reference #2.
19. Make a manuscript copy of samples of famous passages for certain orchestral instruments, being guided by Reference #14, pp. 104-107.
20. If you are interested in the primitive instruments





- of the Indians, read pp. 220-223 (Reference #9).
21. If you wish to read more about the individual instruments of the orchestra, turn to Reference #21, pp. 73-96, and Reference #22. For a closer look at pictures, look at References #7 and #19.
  22. Pretend that you are writing for a newspaper and review a concert that you have heard.
  23. Collect advance notices of good programs and notify the class. Let's have an up-to-date, up-to-the-minute bulletin board.
  24. Calling all artists: Make a cartoon showing a musical incident, perhaps an orchestra rehearsal.
  25. Find out what instruments are included in a string quartet (Reference #6, pp. 73-75, and Reference #10, pp. 109-111).
  26. Read the following short stories in Reference #11 -
    - "The Magic Fiddle"
    - "The Golden Harp"
    - "The Lyre and the Dolphin"
    - "The King and the Magic Stick"
    - "A Grecian Music Contest"
  27. Using your own imagination, plan and work out a project of your own choosing in connection with this unit.
  28. Read Ernest La Prade's interesting book entitled





Alice in Orchestralia (Reference #12).

29. There are symphony orchestras in many of the large cities in our country. Can you find out the names of any of the men who are the conductors of these orchestras?
30. You may wish to include in your notebook some pictures of the country's most well-known orchestra conductors.

XI. Teacher Notes and Suggestions for Improvement:

11. Kinsella, Hazel Gertrude. Tales of China. New York: University Press, 1930.
12. LaFrenz, Ernest. Alice in Orchestralia. New York: Doubleday, Doran and Company, 1942.
13. McConathy, Morgan, Russell, Bartholomew, Hissner. World Maps. New York: Silver, Burdett and Gentry, 1931.
14. McQuhee, Thomasine G. People and Maps. New York: Apple and Macch, 1911.
15. Montague, Nathan. The Orchestra and How to Listen to It. New York: G. P. Putnam and Company, 1919.

XII. Bibliography:

1. Bauer, Marion, and Peyser, Ethel. How Music Grew. New York: G. Putnam's Sons, 1939.
2. Bekker, Paul. The Story of the Orchestra. New York: W. W. Norton, 1936.
3. Daubney, Ulrich. Orchestral Wind Instruments. London: William Reeves, 1920.
4. Geiringer, Karl. Musical Instruments. New York: Oxford University Press, 1945.

10. Shere, Bernard. The Orchestra. New York: Longmans, Green and Company, 1936.





5. Hartshorn, William C., and Leavitt, Helen S. Prelude. Boston: Ginn and Company, 1940.
6. Hartshorn, William C., and Leavitt, Helen S. Progress. Boston: Ginn and Company, 1940.
7. Huntington, Harriet. Tune Up. New York: Doubleday, Doran and Company, 1942.
8. Keyboard, Junior (magazine), 1346 Chapel Street, New Haven 11, Connecticut, December, 1951.
9. Kinscella, Hazel Gertrude. History Sings. New York: University Press, 1940.
10. Kinscella, Hazel Gertrude. Music and Romance. Camden, New Jersey: RCA Manufacturing Company, Inc., Educational Division, 1941.
11. Kinscella, Hazel Gertrude. Tales of Olden Days. New York: University Press, 1930.
12. LaPrade, Ernest. Alice in Orchestralia. New York: Doubleday, Doran and Company, 1949.
13. McConathy, Morgan, Mursell, Bartholomew, Miessner. World Music Horizons. New York: Silver, Burdett and Company, 1951.
14. McGehee, Thomasine C. People and Music. New York: Allyn and Bacon, 1931.
15. Montague, Nathan. The Orchestra and How to Listen to It. New York: E. P. Dutton and Company, 1917.
16. Mueller, John H. The American Symphony Orchestra. Bloomington, India: Indiana University Press, 1951.
17. O'Connell, Charles. The Victor Book of the Symphony. New York: Simon and Schuster, 1948.
18. Posell, Elsa Z. This Is an Orchestra. Boston: Houghton, Mifflin Company, 1950.
19. The Instruments of the Orchestra. Chicago, Illinois: Scott Radio Laboratories, 1948.
20. Shore, Bernard. The Orchestra Speaks. New York: Longmans, Green and Company, 1938.





21. Siegmeister, Elie. The Music Lover's Handbook.  
New York: William Morrow and Company, 1943.
22. Singleton, Esther. The Orchestra and Its Instruments. New York: The Symphony Society of New York, 1917.
23. Smith, Harold. Instruments of the Orchestra by Sight, Sound and Story (revised by Frederick Schneider). Camden, New Jersey: RCA Manufacturing Company, Educational Department, 1937.
24. Stoeving, Paul. The Story of the Violin. New York: Charles Scribner's Sons, 1904.





I. Title of Unit: Mozart, His Life and His Music.

II. General Significance of the Unit: One of the chief purposes of the unit method is the provision for

individual differences in a class of varying ability-

time and interest. This unit has been developed so

## UNIT II

that the children may gain more understanding of the

Title of Unit: Mozart, His Life and His Music

Broad Field: Arts - Culture

Division of Broad Field: Music

Level of Work: Seventh Grade

### III. Introduction and Motivating the Unit:

#### A. Introductory activities-

1. Class discussion in order to bring out facts already learned about Mozart.

2. Presentation of "The Story of Mozart," as told by Hans Pether - The Record Album.

#### B. Core activities-

1. Presentation of King of the Fairies or A Little Night Song.

a. Class may be able to translate part of the





I. Title of Unit: Mozart, His Life and His Music.

II. Overview: Significance of the Unit: One of the chief purposes of the unit method is the provision for individual differences in a class of varying abilities and interests. This unit has been developed so that the children may gain some understanding of the man, Wolfgang Amadeus Mozart, and his work. Within this study of Mozart, and the various forms in which he wrote, there is an opportunity for every child to make a contribution to the general class learning by choosing and carrying through selected projects of related activities. The time allotment is approximately ten periods of forty-five minutes in length for this unit.

III. Introducing and Motivating the Unit:

A. Introductory activities:-

1. Class discussion in order to bring out facts already learned about Mozart.
2. Presentation of "The Story of Mozart," as told by Jose Ferrer - Vox Record Album.

B. Core activities:-

1. Presentation of Eine Kleine Nachtmusik or A Little Night Music.

a. Class may be able to translate part of the





title. The teacher may be able to tell the class a little story in German to make them feel at home with the language.

- b. This music is a serenade for string orchestra.

- (1) Serenade means music sung or played at night.

- (2) A string orchestra is made up of violins, violas, cellos, and bass viols.

- c. This serenade is in four parts, or movements - the teacher might place the theme on the board.
- d. The class should try to sing the opening theme on pah, pah, pah, led by the teacher.
- e. Enough copies of the orchestra score should be given out so that everyone can view the copy. Then, when the record is played, the children can follow the melody line in the score. (This would give the group some idea of the task of the orchestra conductor.)
- f. At the next meeting of the class, the film Eine Kleine Nachtmusik might be shown. The music is performed by the Vienna Philharmonic Orchestra in an old castle in Salzburg.

## 2. Mozart and the opera - The Marriage of Figaro

- a. The teacher tells the story in as simple a way as possible to the class. Names of leading characters are placed on the board, such as Figaro, Susanna, Count Almaviva and the Countess, Cherubino.
- b. The Overture is introduced - note the two kinds of overtures: one sets the mood and the other presents some of the themes to be heard later in the opera.
- c. Theme is on the board. Teacher may first play the theme on the piano and tell class to listen and see if they can discover what instruments are playing it.





- d. After the record is played, the class may be able to think of some good descriptive adjectives by which to indicate the mood of the music.
- e. At the next meeting of the class, the film The Marriage of Figaro may be shown. (This is a thirty-minute condensation of the opera, done in Italian, with an English narrative running along to explain the plot.)

### 3. Mozart and the symphony -

- a. Suggested here are either the first movement of the "Symphony in G," or the third movement of the Haffner symphony.
- b. Note the form of the symphony: four parts or movements - allegro, slow, minuet, allegro.
- c. Note characteristics of the classical style of music writing: perfect balance, appealing melodic line, straightforward harmonic progressions.
- d. The themes from one movement of the symphony should be placed on the board; and the class, with the help of the teacher, should note where these themes appear in the music, and the different ways in which they are presented: changing keys, variety in rhythmic patterns, et cetera.

### 4. Songs by Mozart -

- a. Two songs selected from the seventh grade book, Sing Along, Ginn and Company, are: "By Golden Chains," and "The Land of Youth."
- b. From the seventh grade book, Sing Out, C. C. Birchard and Company, the "Alphabet Song" is suggested.

### 5. Thirty Minutes With Mozart - This is a dramatization, an episode in the life of Mozart, published by Belwin, Inc. Copies are sixty





cents each, and six must be purchased for performance rights.

a. There are seven characters - two songs - a simple arrangement of the A Major piano sonata - three minuets for piano and directions for the dance.

b. This play might well be worked out in class time and be given for a school assembly program. Those who do not take speaking parts may work on scenery, staging, costumes, posters, or the dance.

#### IV. Teacher Objectives:

#### V. Student Objectives:

#### VI. Pupil Problems and Needs Anticipated:

#### VII. Learning Experiences:





VIII. Materials, including Teacher Background, Content, etc.:

A. Films - 16mm sound:-

1. Eine Kleine Nachtmusik - Abelard, 1949
2. The Marriage of Figaro - Association Films

B. Recordings:-

1. The Story of Mozart - Vox Album
2. Overture to the Marriage of Figaro by Mozart - Victor 14325A
3. Symphony in G Minor - "Mozart," Victor M293
4. Symphony in D, Haffner; "Mozart," Victor M293
5. Eine Kleine Nachtmusik - Victor 1102

C. Miniature Scores of Eine Kleine Nachtmusik, Eulenburg Miniature Scores, 881 Seventh Avenue, New York 19, New York.

D. Books for classroom reference (see Bibliography).

E. Pictures - Perry Picture Company, Malden, Mass.

F. Dramatization, Thirty Minutes With Mozart, by H. L. Bland, published by Belwin, Inc., 1938

G. Background information for this unit:-

1. Mozart was born in Salzburg, Austria, in 1756, and he died in 1791, at thirty-five years of age.
2. Mozart was called a "child prodigy" because of his ability to compose and play his own compositions on the harpsichord at such an





early age.

3. Haydn, also born in Austria, lived at the time of Mozart and was one of his good friends.
4. George Washington was living in our country at this time.
5. Three operas written by Mozart are: The Marriage of Figaro, The Magic Flute, and Don Giovanni.
6. Mozart composed in many forms: the symphony, the opera, the concerto, songs, and chamber music.
7. Mozart wrote in the classical style: music for music's sake. Some of the features of the classical style are: perfect balance in dynamics and tempo, simple and beautiful melodies, and straightforward harmonic progressions.
8. An overture is an introduction to an opera or a musical play. One type, Overture to The Marriage of Figaro, sets the mood for what is to follow. The other states some of the musical themes to be heard later in the opera, an example of the latter being the Overture to Oklahoma, by Rodgers and Hammerstein.





9. The harpsichord is a forerunner of the piano, although its tone is quite different because the strings of the harpsichord are plucked by a quill while the piano strings are struck by hammers.
10. A sonata is a piece written for one or two instruments in four movements. The first movement is usually allegro, in sonata form. The second is a slow movement. The third is a minuet, and the fourth is allegro in sonata form or in rondo form.
11. A symphony is an enlarged form of the sonata, written for full orchestra in four movements.
12. Definition of terms -
  - a. Allegro - fast and lively.
  - b. Andante - a moderate tempo.
  - c. Minuet - an old-time stately dance form used for the third movement of the symphony as written by Haydn and Mozart.
  - d. Rondo - a form in which the main theme is stated and then is brought back time and time again, alternating with other themes.

#### H. Study Guide for Pupils:-

1. When and where did Mozart live?
2. Why was Mozart called a "child prodigy?"
3. What other great Austrian musician lived at the time of Mozart?





4. What great American was living at this time?
5. Name three operas written by Mozart.
6. How many symphonies did he write?
7. It is said that Mozart's music is written in the classical style. What are the features of this style of music writing?
8. List five adjectives that describe Mozart's music.
9. What is an overture? Explain the two types and give examples of each.
10. What is a harpsichord? How is its tone produced and in what way does it differ from the piano?
11. How is a symphony like a sonata?
12. Name five different forms in which Mozart wrote.
13. What is an opera?
14. What is a requiem?
15. What instruments were contained in an operatic orchestra of Mozart's time?

I. Spelling and Vocabulary List:-

1. Mozart
2. composer
3. Salzburg
4. orchestra





5. sonata
6. composition
7. symphony
8. genius
9. concerto
10. harpsichord
11. Austria
12. minuet
13. allegro
14. rondo
15. classical
16. melody
17. rhythm
18. harmony
19. theme
20. variation
21. overture
22. chamber music
23. chorus
24. choir
25. quartet

#### IX. Suggested Evaluative Procedures:

- A. An objective test may be given to check the class on the material retained throughout the study of this unit.





- B. A class discussion might act to bring together all the information gained by members of the class. Each student should be able to make a contribution.
- C. The class may wish to make a booklet which would contain work from every pupil. The total would present a complete picture of class learning.

X. Correlation and Related Activities:

1. Read the story about the speed with which Mozart composed his opera The Marriage of Figaro (Reference #10).
2. See what you can find out in People and Music by McGehee, about Mozart's early life. (Reference #14.)
3. Draw a picture of a harpsichord and write a short paragraph explaining the difference between it and the piano (Reference #13).
4. If you like to read, try Marcia Davenport's interesting biography of Mozart (Reference #6).
5. Make a sketch of an orchestra in Mozart's time.
6. Another interesting book for your leisure reading might be My Brother Was Mozart (Reference #25).
7. Using your imagination and the facts you have





learned about Mozart, write a short skit for radio presentation on an incident in the life of Mozart.

8. Draw a map of Austria showing Salzburg, Mozart's birthplace, and Vienna, where he worked, in relation to some other cities in that country.
9. Prepare and perform a piece by Mozart for the class.
10. Make up a quiz of ten questions on Mozart and his works. Perhaps you would like to give it to the class.
11. Now that you have heard the story of The Marriage of Figaro, and have seen the film, perhaps you would like to read about another of his operas. Try The Magic Flute (References #5 and #12).
12. If you like short stories, read the one about Mozart in Franciska Schwimmer's book called Great Musicians as Children (Reference #21).
13. Find out what Harriet Brower has written about Mozart in her book Story Lives of Master Musicians (Reference #3).
14. Items for the bulletin board! Gather all the current newspaper clippings which tell when





- and where Mozart's music is being performed.
15. Make a collection of musical themes by Mozart for your notebook.
  16. Make a map of Europe, showing where some of our great composers lived.
  17. Make up a crossword puzzle using musical terms, names of different musical forms and names of composers.
  18. Pretend that you are a reporter and write an interview with Wolfgang Amadeus Mozart.
  19. Prepare five charades using words from your spelling and vocabulary list.
  20. Report on any extra reading you have done.
  21. Give a report on a concert you attended recently.
  22. Go to the school or the town library and see what The World Book has to say about Mozart.
  23. Read the story about Mozart in the new book Great Composers, by Freeman and Whittaker (Reference #8).
  24. Another short story on Mozart may be found in the book Famous Composers for Young People, by Burch and Wolcott (Reference #4).





# XI. Teacher Notes and Suggestions for Improvement:

## XII. Bibliography:

1. Bauer, Marion and Peyser, Ethel. How Music Grew. New York: G. Putnam's Sons, 1939.
2. Benn, Christopher. Mozart on the Stage. London: Ernest Benn, Ltd., 1947.
3. Brower, Harriet. Story Lives of Master Musicians. New York: F. Stokes and Company, 1937.
4. Burch, Gladys, and Wolcott, John. Famous Composers for Young People. New York: Dodd, Mead and Company, 1939.
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6. Davenport, Marcia. Mozart. New York: Charles Scribner's Sons, 1947.
7. Dike, Helen. Stories from the Great Metropolitan Operas. New York: Random House, 1943.
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11. Hartshorn, William C., and Leavitt, Helen S. Progress. Boston: Ginn and Company, 1940.
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13. Kinscella, Hazel Gertrude. Music and Romance. Camden, New Jersey: RCA Manufacturing Company, Educational Division, 1941.
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16. Newman, Ernest. Stories of the Great Operas. New York: Garden City Publishing Company, 1930.
17. Pelican Books. Lives of the Great Composers. London: Wyman and Sons, 1947.
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19. Porter, Evelyn. The Story of Music. New York: Philosophical Library, 1951.
20. Rosenwald, Hans. New Handbook of Music History. New York: Wilcox and Follet Company, 1950.
21. Schwimmer, Franciska. Great Musicians as Children. New York: Doubleday and Company, 1929.
22. Siegmeister, Elie. Music Lover's Handbook. New York: William Morrow and Company, 1941.
23. Spaeth, Sigmund. At Home With Music. New York: Doubleday and Company, 1946.
24. Wheeler, Benson, and Purdy, Claire Lee. My Brother Was Mozart. New York: Henry Holt and Company, 1946.
25. Wheeler, Opal, and Deucher, Sybil. Mozart, the Wonder Boy. New York: E. P. Dutton and Company, 1948.
26. World Book. Chicago: Field Enterprises, 1951.





I. Title of Unit: An Introduction to Opera

II. Overview: Significance of the Unit: The purpose of this unit on the opera is to awaken in the students an interest in this very often misunderstood form of music writing.

**UNIT III**

**Title of Unit:** An Introduction to Opera

**Broad Field:** Arts - Culture

**Division of Broad Field:** Music

**Level of Work:** Seventh Grade

It is hoped that at the end of this study of the opera, the children will have added a new set of pieces to their repertoires. Further, it is hoped that they will wish to become better acquainted with opera music.

III. Introducing and Exploring the Unit:

A. Introductory activities:

1. Class discussion to bring out class knowledge on the subject. Definition of opera.
2. It is suggested that the teacher give a brief review of early Italian music, including the Vespers of the 16th century.





I. Title of Unit: An Introduction to Opera

II. Overview: Significance of the Unit: The purpose of this unit on the opera is to awaken in the students an interest in this very often misunderstood form of music writing. In order to do this, selections from five operas are presented to the children so that they may learn to understand an overture, a prelude, or an aria. It is not intended, however, to present each of these operas in fullest detail, but rather to tell the story briefly and to show one well-known excerpt from each. Along with this are the related activities through which every child should be able to add to his musical growth. It is hoped that at the end of this study of the opera, the children will have added a new set of pieces to their repertoires. Further, it is hoped that they will wish to become better acquainted with opera music.

III. Introducing and Motivating the Unit:

A. Introductory Activities:-

1. Class discussion to bring out class knowledge on the subject. Definition of opera.
2. It is suggested that the teacher give a brief review of early Italian opera, including the Wagnerian operas.





3. Teacher outlines the operas to be considered during this unit study.

B. Core Activities:-

1. Presentation of Overture to William Tell by Rossini.

- a. Teacher gives short résumé of the plot.
- b. Discuss the word overture.
- c. Themes to be heard should be placed on the board and played for the class on the piano. The children may be able to sing the well-known English horn theme. All will recognize the "Lone Ranger" theme.
- d. The teacher should act as a guide in a discussion of the ideas presented in the overture, both before and after the record is played.
- e. Show the film William Tell by Rossini - Association Films.

2. Presentation of the Grand March from Aida by Verdi.

- a. Perhaps one of the students will be able to tell the class something of the story.
- b. It should be brought out that this opera was written on the occasion of the opening of the Suez Canal.
- c. Teacher plays the main theme on the piano to prepare the class.
- d. The class may sing the theme as presented in the Twice 55 Plus Community Songs book (Reference #13).
- e. Play the record of the Grand March.
- f. Class discussion might include the instruments heard most prominently.





3. Presentation of Largo al Factotum from The Barber of Seville, by Rossini.

- a. The story should be given to the class briefly, with emphasis on the character of Figaro.
- b. Explanation of the text of Figaro's song. (It is suggested that the teacher give a free translation of the words so that the class may catch the humor of the story, as Figaro sings.)
- c. Discussion of the word aria. Class may find an explanation of aria in People and Music, by McGehee, on page 147.
- d. Play the record of Largo al Factotum as sung by John Charles Thomas.
- e. Show the film The Barber of Seville by Rossini - Association Films.

4. Presentation of the Overture to the Marriage of Figaro by Mozart.

- a. Point out that the characters here are the same as in The Barber of Seville and that the plot of this opera deals mainly with Figaro's marriage with Susanna.
- b. Discuss the word overture. This overture is the type which sets the mood for what is to follow.
- c. Put the two main themes on the board and play them for the class on the piano; then the students may be able to identify them as the record is played.
- d. One of the students might read to the class from Prelude by Hartshorn and Leavitt about the speed with which the opera was composed by Mozart.
- e. Mention other operas composed by Mozart: Don Giovanni and The Magic Flute. Perhaps





one of the class could play the Minuet from Don Giovanni on the piano.

f. Show film The Marriage of Figaro by Mozart - Association Films.

g. The class might try to sing some of the songs from the Opera Sing, The Marriage of Figaro - Theodore Presser and Company.

h. It is suggested that the teacher secure enough copies of the score of the Overture to make it possible for the students to follow the score.

5. Presentation of the Prelude to Act III from Lohengrin, by Richard Wagner.

a. Class may read from either People and Music by McGehee or Progress, by Hartshorn and Leavitt, about Wagner and Lohengrin.

b. This should be followed by a class discussion with the teacher acting as guide, and asking questions, such as: "On what legend is Lohengrin based?" and "What is the Holy Grail?"

c. The students may wish to list the characters in their notebooks: Elsa, Lohengrin, Godfrey, Frederick, Ortrud.

d. The class should understand that a prelude is a tonal picture of what is to follow.

e. Play the Prelude on the record and note the use of the brass instruments.

f. Compare the Prelude to Act III by Wagner with the Overture to the Marriage of Figaro, harmonically, in the use of instruments, and in general feeling.

#### IV. Teacher Objectives

#### V. Student Objectives:





VI. Pupil Problems and Needs Anticipated:

VII. Learning Experiences:

VIII. Materials, including Teacher Background, Content, etc.:

A. Films: 16mm sound:-

1. William Tell by Rossini - Association Films
2. The Barber of Seville by Rossini - Association Films.
3. The Marriage of Figaro by Mozart - Association Films.
4. Inside Opera, with Grace Moore - Teaching Films Custodian.

B. Recordings:-

1. Overture to the Marriage of Figaro by Mozart - Victor #14325A
2. Overture to William Tell by Rossini - Victor #2020 and #2021
3. Grand March from Aida by Verdi - Victor #11897
4. Largo al Factotum from The Barber of Seville by Rossini - Victor #7353.





5. Prelude to Act III from Lohengrin - Victor  
#14006.

C. Miniature Scores of the Overture to the Marriage of Figaro, Eulenburg Miniature Scores, New York.

D. Books for classroom use (see Bibliography).

E. Pictures:-

1. Perry Picture Company, Malden, Massachusetts
2. Curtis and Cameron, Boston, Massachusetts

F. Background information for this unit:-

1. An opera is a play set to music. It features soloists, chorus, and orchestra.
2. The Italian people were pioneers in developing the opera.
3. An oratorio is similar to an opera but there is no acting. The story is told through the music entirely.
4. The formula followed so closely in the early Italian opera was as follows: the hero, always portrayed by a tenor; the heroine, a soprano; the villain, a bass or a baritone. Each principal character was required to have a number of solos, known as arias, and, at certain points in the opera, they must sing a duet, a trio, or quartet. The chorus appeared at set intervals.





5. An aria is a solo for one of the principal characters of the opera.
6. The lyric tenor has a rather smooth singing quality, as compared to the vigorous quality of the dramatic tenor.
7. The coloratura soprano has a very light and flexible voice, used very often for extremely high trills and arpeggios. The lyric soprano, like the lyric tenor, has a more singing quality.
8. The technical difference between grand opera and light opera is that in grand opera the music is continuous, whereas, in light opera, the dialogue is sometimes spoken. Lohengrin is a good example of grand opera and The Barber of Seville is classified as light opera.
9. Wagner is the great German opera composer whose stories are based on legendary characters. He developed the music drama to its greatest height.
10. Leitmotif is a musical theme which represents a certain person or thing.
11. The following is a list of composers who were important to the development of opera:  
Handel - (1685-1759)  
Gluck - (1714-1787)





Mozart - (1756-1791)

Rossini - (1792-1868)

Verdi - (1813-1901)

Puccini - (1858-1924)

12. Beethoven's only opera was Fidelio.

13. The word libretto means the words or the text of the opera.

14. Jerome Kern's Showboat and Victor Herbert's Babes in Toyland are examples of light opera writing.

15. Intermezzo is a middle piece, sometimes used in an opera to separate two parts.

16. Menotti composed an opera for television which is called Amahl and the Night Visitors.

#### G. Study Guide for Pupils:-

1. What is an opera?

2. What people originated the opera?

3. Can you give the formula which was followed so closely by the Italians in their early opera?

4. How does an opera differ from an oratorio?

5. What is an aria?

6. Contrast a lyric tenor with a dramatic tenor.

7. Compare a lyric soprano with a coloratura soprano.





8. What is the difference between grand opera and light opera?
9. Name the German composer who perfected the music drama.
10. What is meant by leitmotif?
11. Arrange the following composers in chronological order: Wagner, Rossini, Gluck, Verdi, Puccini, Mozart, and Handel.
12. Name the only opera composed by Beethoven.
13. What is meant by libretto?
14. Name several composers of light opera along with the works they have composed.
15. What is the meaning of intermezzo?
16. What composer has written an opera for television and do you know what it is called?

#### H. Matching Test:-

- |                       |                |
|-----------------------|----------------|
| 1. Aida               | A. Rossini     |
| 2. Marriage of Figaro | B. Wagner      |
| 3. Fidelio            | C. Puccini     |
| 4. Carmen             | D. Mozart      |
| 5. Hansel and Gretel  | E. Handel      |
| 6. Tannhäuser         | F. Verdi       |
| 7. Madame Butterfly   | G. Beethoven   |
| 8. Xerxes             | H. Bizet       |
| 9. Il Trovatore       | I. Humperdinck |





- |                                  |            |
|----------------------------------|------------|
| 10. William Tell                 | J. Menotti |
| 11. Lohengrin                    |            |
| 12. The Barber of Seville        |            |
| 13. Amahl and the Night Visitors |            |
| 14. Rinaldo                      |            |
| 15. Don Giovanni                 |            |

#### I. Spelling and Vocabulary List:-

1. opera
2. aria
3. orchestra
4. chorus
5. oratorio
6. lyric
7. soprano
8. alto
9. tenor
10. bass
11. baritone
12. overture
13. prelude
14. Wagner
15. Rossini
16. Verdi
17. Mozart
18. coloratura





19. recitative

20. libretto

**IX. Suggested Evaluative Procedures:**

- A. Distribute copies of the "suggested activities" so that each student may select his own project. Class time should be allotted for directed study in this area.
- B. Matching Test.
- C. Show the film Inside Opera, with Grace Moore, and follow this with a class discussion to get students' reaction to this unit. This is important in order that revisions can be made in teaching this unit.
- D. Each member of the class might write a composition telling what he has gained through this study of the opera; in what way his views have changed since the beginning of work with the unit; and/or what music he enjoyed the most.

**X. Correlation and Related Activities:**

- 1. Make a chart to show, chronologically, when the great opera composers lived and their greatest works.
- 2. Choose a composer you would like to know more about and read about his life. Give a report





- to the class on your findings.
3. Select one of the operas not discussed in class and tell the class about it. Perhaps the teacher will be able to play a selection from the opera you have chosen.
4. Construct a stage set and, using clay or cardboard figures, make a scene from one of the operas you enjoyed the most.
5. Tell the class about your experience "at the opera." Show us a program. What was it like?
6. Make a report on some of the well-known opera stars of today.
7. Find out when the Metropolitan Opera is coming to town. What are they planning to do this season? Are there any other opportunities to hear opera nearby?
8. It is said that Rossini was an inveterate joker. Refer to Ernest Newman's book Stories of Great Operas, page 237, and find out what practical joke he played in one of his early operas.
9. Verdi wrote one of his operas on the occasion of the opening of the Suez Canal. Read all about it in Famous Composers for Young People by Burch and Wolcott, page 119.





10. Pretend that you are a newspaper reporter living in Rome, in 1853, and that you have to review Verdi's new opera, Il Trovatore, after its opening performance on the evening of January 19. You will get some good ideas from Kinscella's book Music and Romance, page 199.
11. If you like short stories, read about Richard Wagner and Giuseppe Verdi in Great Composers, by Freeman and Whittaker.
12. Gluck (1714-1787) has been called the "father of modern opera." See if you can find out why, and report your findings to the class. Refer to Famous Composers for Young People by Burch and Wolcott.
13. Here are some more interesting stories for you to read in Franciska Schwimmer's book Great Musicians as Children:
  - How a Box on the Ears Opened the Way to His Career, page 54, about Verdi
  - Opera as an Appetizer, page 99, about Gounod
  - His Most Heroic Deed, page 152, about Wagner
14. Can you find out when and where the first opera was produced? Consult Music and Romance by Kinscella.
15. Following the plan in Minute Biographies by Niesenson and Parker, make for your notebook





several minute biographies of the composers you have learned about during the study of this unit. This should include a sketch of the composer and a few pertinent facts about his life and his works.

16. Perhaps you would like to make, for your notebook, a manuscript copy of themes from the various opera selections you have heard. Consult the teacher for reference materials.
17. If you are clever at drawing, sketch one of the characters from one of the operas you have been studying. Make it as colorful as possible.
18. Dorothy Caruso has written a biography of her late husband, Enrico Caruso, the famous tenor. See if you can find it in our school library or in the town library.
19. Taking an orchestral theme you have heard recently, see if you can make up a lyric of your own which the class could sing and thereby remember the work more easily.
20. Make up a quiz for the class on information you have learned through this unit.
21. Take a project of your own choosing and carry it through, reporting your discoveries to the class.





# XI. Teacher Notes and Suggestions for Improvement:

12. Hovnan, Ernest. Stories of the Great Composers. New York: Garden City Publishing Company, 1930.
13. Hovnan, Ernest, and Farmer, Alfred. Music. New York: Grosset and Dunlap, 1931.
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  17. Spaeth, Sigmund. At Home With Music. New York: Doubleday and Company, 1946.
- Level of Work: Elementary Grade





- 2. Title of Unit: Christmas in Many Lands
- 11. Overview: Significance of the Unit: This unit should lead the pupils to a better understanding of the people of other countries by acquainting them with their customs.

UNIT IV

Title of Unit: Christmas in Many Lands

Broad Field: Arts - Culture

Division of Broad Field: Music

Level of Work: Seventh Grade

III. Introducing and Activating the Unit:

A. Introductory activities:-

- 1. Class discussion to select the countries which the boys and girls would like to visit.
- 2. The following countries have been selected for this unit - France, England, Czechoslovakia, Germany, Italy and Spain.

B. Core activities:-





I. Title of Unit: Christmas in Many Lands

II. Overview: Significance of the Unit: This unit should lead the pupils to a better understanding of the people of other countries by acquainting them with their customs, traditions and music. It is a common goal of all educators to have the children of today, who will be the leaders of our country tomorrow, learn how to live with one another, and to promote a better world in which all may live in peace. It is suggested that the pupils select the countries about which they would like to learn. The writer of this study also suggests that the culminating activity for this unit be an assembly, presented to the school by the seventh grade class, or by classes engaged in the study of Christmas in many lands.

III. Introducing and Motivating the Unit:

A. Introductory activities:-

1. Class discussion to select the countries which the boys and girls would like to visit.
2. The following countries have been selected for this unit - France, England, Czechoslovakia, Germany, Italy and Spain.

B. Core activities:-





1. It is suggested that the children might be divided into committees to investigate the different countries.
2. Following are some of the activities to be carried on by the committees -
  - a. Location of country on the map
  - b. Customs and traditions
  - c. Special foods
  - d. Currency of the country
  - e. Native costumes
  - f. Legends
  - g. Songs
  - h. Folk dances

#### IV. Teacher Objectives:

#### V. Student Objectives:

#### VI. Pupil Problems and Needs Anticipated:

#### VII. Learning Experiences:





VIII. Materials, including Teacher Background, Content, etc.:

A. Films:-

1. Chanton Noel, 1948 - National Film Board of Canada - 10 minutes
2. Christmas Carols, 1947 - National Film Board of Canada - 10 minutes
3. George Frederick Handel - United World Films - 10 minutes
4. Merry Christmas, 1949 - Sterling Films - 12 minutes

B. Recordings - Carols, Hymns and Other Christmas

Music:-

1. Carols, by The Robert Shaw Chorale - Victor #LM-1112
2. Christmas Carols, by The Royal Choral Society (with Sir Malcolm Sargent conducting) - London LS-52
3. Ceremony of Carols, by Britten - The Robert Shaw Chorale - Victor #LM 1086
4. Motets for Christmas - Decca #DL-9649
5. The Nutcracker Suite - Waring Glee Club and Orchestra - Decca #CU-117
6. Sleigh Ride - Boston Pops Orchestra - Victor #101484





C. Songs:-

1. American Singer, Book VII -

- a. "Christmas Greeting," C. Valentine, p. 201.
- b. "It Came Upon the Midnight Clear," R. Willis, p. 202.
- c. "Angels We Have Heard on High," French air, p. 203.
- d. "We Three Kings," John Henry Hopkins, p. 204.
- e. "The First Noel," from the French, p. 204.
- f. "O Little Town of Bethlehem," Redner and Brooks, p. 208.
- g. "What Child is This," English carol, p. 211.
- h. "Deck the Halls," Welsh air, p. 211.

2. Glee Club Music for Treble Voices, by Gibb and Morgan -

- a. "O Come, O Come, Emmanuel," Gregorian, p. 35.
- b. "At the Manger," French air, p. 41.
- c. "Songs of Praise the Angels Sang," Spanish, p. 61.

3. Rounds and Canons Book - Wilson -

- a. "Dona Nobis Pacem," p. 12.

4. Sing Along - Ginn and Company -

- a. "Hark the Herald Angels Sing," Mendelssohn, p. 48.
- b. "How Joyful Are the Tidings," from the French, p. 49.
- c. "When Noel Was Come," French-Canadian, p. 50.





- d. "I Heard the Bells," by John B. Calkin, p. 51.
- e. "Jesu, Snowy Lamb," Polish air, p. 52.
- f. "Say, Good Shepherds," French carol, p. 53.

5. Sing Out - C. C. Birchard and Company -

- a. "Villancico Vasco," Basque Noel, p. 166.
- b. "See How the Universe," by Jean Baptiste de Lulli, p. 166.
- c. "Hark, Now, O Shepherds," Czechoslovakian air, p. 167.
- d. "Shepherds of the Province," French, p. 168.
- e. "Ivy and Holly," Irish, p. 169.
- f. "Rise Up, Shepherds, and Follow," Negro spiritual, p. 170.
- g. Mummers' Song - Old English, p. 170.

6. Singing Juniors - Ginn and Company -

- a. "Christmas Bells," by Robert W. Gibb, p. 152.
- b. "Christmas," German carol, p. 153.
- c. "Good King Wenceslaus," English, p. 154.
- d. "Hark, the Herald Angels Sing," Mendelssohn, p. 155.
- e. "O Little Town of Bethlehem," by Redner and Brooks, p. 156.
- f. "Lullaby on Christmas Eve," by Christiansen, p. 156.
- g. "Beside Thy Cradle Here I Stand," by J. S. Bach, p. 158.
- h. "Rise Up, Shepherd, and Follow," Negro spiritual, p. 160.





1. "One Christmas Morning," Negro spiritual, p. 161.
- j. "Deck the Hall," Welsh air, p. 162.
7. World Music Horizons - Silver, Burdett and Company -
  - a. "This is the Day," Bartholomew, p. 165.
  - b. "O Holy Night," Adam, p. 166.
  - c. "Carol of the Birds," French air, p. 169.
  - d. "Good Christian Men Rejoice," German air, p. 171.
  - e. "Carol of the Flowers," French air, p. 172.
  - f. "Babe of Bethlehem," American carol, p. 174.
  - g. "Jingle Bells," Pierpont (American), p. 177.

D. Plays and Stories:-

1. Christmas in Germany, by William H. Crawford - Oxford University Press, 1949 -
  - a. This is a book of short stories. Among them is the story of how "Silent Night" came to be written. It is suggested that some of the class might like to read this and present it to the class as a short play.
2. In Christmas Carol Land, by E. S. Dykes Beachy, published by Walter H. Baker Company, 1948 -
  - a. This is a play in which two American children meet the children from many different countries. There is opportunity to use as many children as the stage will hold.
3. 1001 Christmas Facts and Fancies, published by A. T. De La Mare and Company, 1938.

E. Suggested Original Script for Assembly Program,





entitled Christmas in Many Lands:-

(There are seven speaking parts: Narrator, French child, English child, Czechoslovakian child, German child, Italian child and Spanish child.

The narrator introduces the program and interviews a child from each country. Each child, as he is introduced, relates some of the interesting facts about Christmas in his native land. Costuming may be done simply, to suggest the native dress, and it is very possible that the children might bring in costumes from home. Sewing classes in the school, too, may be interested in helping with this part of the program.

This can be followed by the singing of one or two appropriate carols by the choir. Singers from several classes might be used for the choir, even for the glee club.

NARRATOR:

Did you ever imagine what Christmas might be like in other countries? For our program this morning we shall try to present for you a picture of Christmas as it is kept in France, England, Czechoslovakia, Germany, Italy and Spain.

At Christmastime, in France, the emphasis is on the religious service in the church. There, at





Christmas, the crèche is lighted up with tri-colored candles. These candles are lighted each evening until Epiphany, the family gathering around, each night, to sing Noëls. The universal custom of exchanging gifts is carried out on New Year's Day. The sending of cards is more extensive in France than it is in most countries. On this occasion it is almost a duty to mail greetings to every acquaintance you can recall. In fact, the average person will feel neglected if he does not receive at least one hundred cards. In France, even the house cat fares well during the Christmas festivities. She is given all she can eat because it is considered bad luck to have a cat meow on Christmas Eve.

Now, perhaps, little Micheline Raphael will tell us something more of Christmas in her country?

FRENCH CHILD:

Yes, as you have said, Christmas activities extend past Christmas Day, and on New Year's Eve, young men go from door to door, singing folk songs and ballads. At every house visited, donations for the poor are received. By dawn the singers have gathered generous stores for distribution among the needy - a task attended to immediately





after the morning mass on New Year's Day. Later there is a family dinner at grandfather's house. All the children from the oldest to the youngest gather about the table to enjoy the delicacies.

NARRATOR:

Thank you, Micheline.  
(Announces French carols to be sung by the Choir.)

NARRATOR:

The Christmas festivities in England begin the day before Christmas and continue until January 12th. On Christmas Eve, the Yule Log is brought in and laid in the fireplace. There is an ancient practice of burning the Yule Log and afterwards laying aside the last embers with which to start the next New Year's Eve fire. Here is Harry Whitefield, who will tell us something of the Christmas Mummings and, perhaps, explain about what the English call Boxing Day.

ENGLISH CHILD:

December 26th is known as Boxing Day and is observed on a scale almost equal to that of Christmas Day. Boxing Day was originally the day on which the village priest opened the poor box in





the parish house and distributed the money it contained. Nowadays, on Boxing Day, the public servants are remembered with gifts and boxes of food.

The Christmas Mummers are still in existence. At Stratford-on-Avon the Christmas Mummers perform just as they did over three hundred and fifty years ago, when William Shakespeare was an interested spectator. On one point I must disillusion you about Christmas in England: If you are visualizing a blanket of white snow over the countryside, such as Dickens describes in his books, you are doomed to disappointment. There has not been any old-fashioned holiday weather in our country for many years.

NARRATOR:

Thank you, Harry.

(Announces English carols to be sung by the Choir.)

.....

.....

NARRATOR:

Carol singers, carrying miniature Bethlehem scenes, are very popular in Czechoslovakia. Formerly, these singers were adults, who received gifts in appreciation of their singing. Today,





they are peddlers selling home-made toys. The Christmas season lasts until the "Festival of the Three Kings." In some sections, boy carol singers, impersonating the Three Kings and dressed in fantastic costumes, go from house to house.

I should now like to call on Ilonka Solomon, who may enlighten us further about Christmas as it is kept in Czechoslovakia.

CZECHOSLOVAKIAN CHILD:

Our Santa Claus is called St. Mikulas and, as the story goes, he comes down from Heaven on a golden rope and wanders about the earth looking for good children. Our stockings are hung near the windows on December 5th. On Christmas Eve, families gather around the tree and fortunes are told.

NARRATOR:

Thank you, Ilonka.  
(Announces Czechoslovakian carols to be sung by Choir.)

.....

.....

NARRATOR:

Some say that the first Christmas tree was Swedish, others say it was German. But it is nice





to imagine that it came down to us from the German custom of greeting guests at Christmas with small trees ablaze with candles. According to legend, in Germany, St. Nicholas comes the night before December 6th and checks up on the good and bad children. He brings nuts, apples and sweets. On Christmas Eve, the Christ Child comes with presents. Boughs put in water to bloom on Christmas Day are an old custom.

Now I shall call on Janne Scheiderich to tell us something more of Christmas in Germany.

GERMAN CHILD:

In our land, where many traditions began, the holiday extends over a period of three days. By unanimous consent, all kinds of work are suspended the day before the holiday, and activity is not resumed until two days after. When dusk falls on the night before Christmas, the streets are emptied, and there is a general gathering around the family tree. Gifts are exchanged, and good cheer prevails until a late hour.

NARRATOR:

Thank you, Janne.

(Announces German carols to be sung by the Choir.)

.....

.....





NARRATOR:

The crèche, or presipio, is the center of the Italian Christmas celebration. Many of these are real works of art. On Christmas Eve, everyone goes to church, and on Christmas Day there is a big feast. Presents are given, not on Christmas but on January 6th, Epiphany Day. A kindly old witch, called La Befana, brings presents to good children. Here is Maria Perrata of Italy.

ITALIAN CHILD:

Of course you know that you climate at the Christmas season is quite different from what you have here in New England. So flowers, instead of evergreens, are used for decorating the homes and churches. Throughout the Christmas season, carolers may be heard singing from their gondolas.

NARRATOR:

Thank you, Maria.

(Announces Italian carols to be sung by the Choir.)

.....

.....

NARRATOR:

With the first star on Christmas Eve, lamps are lighted in the windows in Spain. There is a nacimiento, or manger, in every home, and after





breakfast on Christmas morning, parents and children dance around it singing carols. Every year, it is said, the Magi, hurrying on their way to Bethlehem, pass through Spain and leave gifts for the good children.

Will you, Carmen Morales, tell us more about the Spanish Christmas?

SPANISH CHILD:

Yes, the Wise Men journey to Bethlehem and, on the Eve of Epiphany, the children fill their shoes with straw and place them on the window sills for the horses of the Wise Men. In the morning the straw is gone and the shoes are filled with presents.

NARRATOR:

Thank you, Carmen.

(Announces Spanish carols to be sung by the Choir.)

.....

.....

NARRATOR:

(The narrator should close the program with a few appropriate remarks and, it is suggested, the audience might join together at this time in the singing of several of the well-known carols.)





## F. Spelling and Vocabulary List:-

1. Christmas
2. England
3. France
4. Germany
5. Czechoslovakia
6. Italy
7. Spain
8. creche
9. Epiphany
10. festivities
11. Noel
12. manger
13. boughs
14. holly
15. candle
16. angels
17. shepherds
18. choir
19. custom
20. tradition

## IX. Evaluative Procedures:

- A. The class may wish to discuss what they feel they have learned through this study of Christmas in many lands, expressing those ideas which they

7. Shipping and Mercantile Lists:-

1. China
2. England
3. Germany
4. Italy
5. Japan
6. Korea
7. Russia
8. Sweden
9. Switzerland
10. United States
11. West Indies
12. Africa
13. Australia
14. New Zealand
15. Canada
16. Argentina
17. Chile
18. Peru
19. Brazil
20. Colombia

IX. General Information

1. The names of the ships which they sail
2. The names of the ports to which they sail
3. The names of the agents who they employ



found most interesting.

- B. It is suggested that the class might write an original dramatization to be presented for an assembly program to the school as a culminating activity to this unit of work.
- C. Perhaps each student would like to write a short paper telling in what ways he has grown through this unit study.

X. Correlation and Related Activities:

- A. Can you find out how to say "Merry Christmas" in any languages other than English? If so, copy it on the board and teach the class what you have learned.
- B. It might be interesting for the class to see Christmas cards from other countries. See if you can find some.
- C. We have been learning about the peoples of many countries. What about their currency? How does it differ from ours? Can you find some foreign money to show the class? What would it be worth in American money? Maybe the teacher can help explain its value.
- D. Could you make a map to point out all the countries we have learned about during this unit of study?





- E. A very nice display case could be set up to show the rest of the school what we are doing. Can someone find a doll dressed in the native costume of her own country? If not, perhaps you can find some pictures to illustrate the different ways of dressing in other countries.
- F. Would it not be fun to get some first-hand information from some boy or girl of your own age who lives in a foreign country? If this idea appeals to you, see your teacher about contacting the International Friendship League.
- G. At Christmas time, a great deal of cooking is done in many homes. See if your mother has any special recipes that originated in a foreign land. If you are interested in cooking, maybe you could try the recipe and bring the class a sample.
- H. Can you find any Christmas carols which are written in a foreign language? If so, bring them in to school and share them with the class.
- I. If you like to write letters, pretend that someone has written a letter to you asking how Christmas is celebrated in America. In your reply, try to think of all the different meanings Christmas has for people in this great land of ours.

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1870

Received of the Hon. Secy of the Navy  
the sum of \$1000.00 for the  
purchase of the U.S.S. Albatross  
for the purpose of the  
U.S. Fish Commission  
this 1st day of March 1870

Wm. A. Rorer

Witness my hand and seal  
this 1st day of March 1870  
at Washington  
John A. Rorer  
Secy of the Navy



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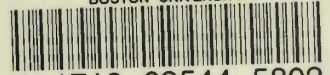








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